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[No. 226.]

[OCTOBER, 1906.]

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**W**E have frequently urged the churches in our large towns to do more in the way of providing "Free Concerts for the People" during the dull winter months. Many fine buildings with excellent organs are unhappily shut up from Sunday night till the following Sunday morning. What a waste of capital and of opportunities of doing good—a waste that would mean bankruptcy in business life! We commend to the notice of our readers an article in another column, reprinted from *The Christian World*, which puts the case admirably. We need add nothing to it; we simply ask that it may be brought to the notice of church authorities.

Most of our readers have no doubt been enjoying the usual summer holiday. The "attractions" of most popular resorts are not considered complete unless there is a band. The programmes provided by many of these bands are certainly not of the kind that London people seem to enjoy, according to the article above referred to. The pieces usually most applauded, we find, are those in which the players have some shouting to do in imitation of niggers, especially a nigger-band contest. Another popular item is a solo, say, for a piccolo, with some such title as "Twittering Tits," or something equally absurd, where the player runs rapidly up and down the compass of his instrument, with occasional shakes, his performance being as much like the singing of Mr. and Mrs. Thomas Tit as chalk is like cheese. Other pieces often played have titles such as "Whistling Willie," "Meandering Molloy," "Lumbering Luke," "Shufflin' Sam." How composers can give such names to their effu-

sions passes comprehension, though, to be perfectly candid, some of the compositions are as eccentric as their titles. But we must not be too severe on public taste at holiday-times. A little of the lighter style of music is perhaps needful, and is enjoyed; but conductors should remember that a little goes a long way—at least, to many who listen. We, however, believe that the vast majority of holiday-makers would thoroughly appreciate programmes made up of music of a much higher standard than these "trashy" pieces.

The following advertisement appeared in a London evening paper last month: "Organ; 200 years old; good condition; won't play; offers —." How it can be described as in "good condition" and it "won't play" is remarkable.

The appointment of Mr. H. J. Wood as conductor of the Norwich Festival will be generally approved. There can be no doubt, under his capable baton, the high reputation of this Festival will be fully maintained. One interesting feature is that the London Symphony Orchestra is engaged for the Festival, so Mr. Wood will again come in contact with many of his old players at the Queen's Hall, and possibly much of the sore feeling that existed will be removed.

The memory of Dr. Matheson—who died recently—will live for many years as the writer of that beautiful hymn, "O Love that will not let me go." How he came to write it is recorded in *The Christian Commonwealth*. Writing to a friend, Dr. Matheson said:—"My hymn was made on a fine June evening in 1882.

It was the quickest composition I ever achieved. It was done in three minutes. It seemed to me at the time as if someone were dictating the thought to me, and also giving the expression. There was so little sense of effort that I had a sensation of passiveness. I was sitting alone in my study in a state of great mental depression, caused by a real calamity. My hymn was the voice of my depression. It was not made for any utilitarian purpose; it was wrung out spontaneously from my heart. It is worth while observing this, because it was to me a unique experience. I have no natural gift of rhythm. All the other verses I have ever written are manufactured articles: this came like a day-spring from on high."

♦♦♦♦

Dr. Pride, rector of Bridlington, has, in the columns of his church magazine, been speaking very plainly to the ladies in his choir. Apparently he is far from satisfied with their vocal efforts, and recommends them to sing into a phonograph in order to realise the sound of their own voices. He further suggests that they would do well to form a class and take a few lessons in voice culture. At first the ladies were inclined to go "on strike," but they wisely decided to remain at their work. But to sing into a phonograph for the purpose of self-criticism is not a bad idea.

♦♦♦♦

The recent decision to rate Dr. Clifford's chapel at Westbourne Park has again given rise to the question whether admission by payment to the Cathedrals at the Festivals is right. For many years the matter has been discussed at various times. But now *The Church Times* is taking it up, and says:—"By closing, partially or entirely, the Cathedrals to the non-paying public, and by charging for seats at musical performances which cannot be regarded as religious services, they remove those churches from the class of buildings used only for religious purposes. Clearly, if Dr.

Clifford's chapel is assessed to the rates, the Cathedrals of Worcester, Hereford, and Gloucester should likewise be so assessed. As the promoters of the festival have persistently turned a deaf ear to the remonstrances repeatedly addressed to them, it would not grieve us if the civic authorities in the three cities were to demand of the Deans and Chapters payment of rates."

♦♦♦♦

Our contemporary then goes on to deal with the matter from another point of view, and says:—"It is high time, we think, that the Festival of the Three Choirs should cease to be a society function, the last in the long succession of summer gaieties, and should return to its sober character of an interdiocesan act of worship and an associated movement for a charitable purpose. As it is, the idea of worship has been obscured, if not almost destroyed, and has given place to the notion that a Cathedral forms acoustically and aesthetically a charming environment for beautiful music, a most delightful and picturesque auditorium for an assemblage of smartly-dressed women. We shall be told, of course, that certain seats at the Festival are free at some, if not all, of the performances. To which we are obliged to rejoin that this one little touch of conscience is worthless, when the profanation of the Cathedrals by their conversion into fashionable concert-rooms is considered."

♦♦♦♦

We are glad to hear that the Free Concerts in connection with Bloomsbury Central Mission will be resumed on October 6th, when the band of the Hon. Artillery Company will give a programme of popular music. Mr. F. A. Atkins (who is again organising the concerts) has engaged the famous bands of the Grenadier Guards, 2nd Life Guards, and Coldstream Guards to play during the season. Mr. Alex. Watson, the popular reciter, will appear on five occasions, and some of the finest singers in London will also take part. There will be 1,500 free seats at every concert.

## Passing Notes.



HAVE not had the good fortune to hear any of the performances of "The Messiah" according to the original score, which Dr. Mann of Cambridge has directed, the last a month ago. I should think such a performance would be very interesting, at least from an antiquarian point of view. Whether the modern ear, accustomed to fuller scoring, and in particular to the additional accompaniments of Mozart, would relish "The Messiah" exactly as Handel left it is a doubtful point. I can myself hardly imagine "The people that walked in darkness," for example, giving pleasure with the great slices of bare unison accompaniment upon which

Mozart exercised his skill. I believe I am right in saying that were we to return to the original score of the great oratorio, the instrumentation would be reduced to string quartet and organ, with trumpets in three and drums in two numbers superadded. No wood-wind instrument would be heard, excepting two oboes in the chorus "Their sound is gone out," which was a later addition. It would be interesting, as I have said, to hear this original thin score, but only as a historical curiosity. The great public, at any rate, cares very little about Handel's intentions, but prefers what it has always been accustomed to.

Into the childhood of most of us comes an influence which few succeed in throwing off—the



sound of the church bells. It touches us more deeply than we care to think. But this, I believe, can truly be said only of church bells in the country. In the city the church bell is generally a nuisance, often an actual torture. I will never forget one gloomy, close Sunday evening in London (I had a bad headache), when a score or more bells of all degrees of dissonance—sharp and flat, cracked and clear, fast and slow—made the brick and mortar echoes hideous. But, on the other hand, how I should love to hear again, every Sunday of my life, the church bell of my native village, now dim and sad in my memory, like the "Deserted Village" of which Goldsmith sung so feelingly! You remember how Father Prout puts it in singing of the bells of Shandon:

"With deep affection, and recollection,  
I often think of the Shandon bells,  
Whose sound so wild would, in days of childhood  
Fling round my cradle their magic spells.  
On this I ponder where'er I wander,  
And thus grow fonder, sweet Cork, of thee."

Well, but Shandon is not a city; and I cannot withhold my sympathy from the Glasgow organist who complains in a local paper about the bells of his own and neighbouring churches. The tinnabulation spoils his opening voluntaries, he says, and he wants to have it stopped. I do not see why it shouldn't be stopped.

"To call the folk to church in time  
We chime,"

the old rhyme had it. But the rhyme was made before the days when clocks were in every house and watches in every pocket. In these more strenuous times, when our nerves are racked by a thousand dinning disturbances, it would be much better to silence the bell and hoist the Union Jack on the church spire for a fixed time before the beginning of the service. I suggest the idea more in joke than in earnest. But, upon my word, I think it not a bad idea. Ask the city people who live near churches with masterful bells, and they will tell you!

A London correspondent, writing of the funeral service held at the Brompton Oratory for Mrs. Craigie, the novelist, remarks upon the change that is gradually taking place in the matter of funeral music. At Brompton one no longer hears the florid masses which used to make its services such an attraction to many musical enthusiasts. This, no doubt, is the result of the Pope's recent pronouncement against sacred compositions with an operatic flavour, a departure which is largely finding an echo in Anglican churches. At any rate, the inclusion of Chopin's and Mendelssohn's Funeral Marches in preference to the Dead March in "Saul," formed a point of interest at the service above mentioned. It will be remembered that Queen Victoria, in her funeral directions, expressly excluded the last-named in favour of Chopin's and Beethoven's marches. Many people think the Dead March in "Saul" too harrowing to listeners,

and this is understood to have been the only reason why Her Majesty desired that it should not be played. But it will hold its place for many a day yet. There is a grand solemnity about its simple strains, of which long-continued use has done nothing to rob it. Could any other funeral march in a major key produce such an effect?

Tschaikowsky once cruelly observed of Haydn's music, that it is of the bourgeois type which "creates a fierce thirst for beer." Evidently, then, it should be followed by Meyerbeer! But this only in passing. Can it be from the uncharitable criticism of the Russian composer that the manager of a concert hall refreshment bar in Chicago has derived the idea of noting the effect of different classes of music upon his stock-in-trade? It is a novel idea, at any rate. We had known already—or at least we had been so assured by certain experimenters—that music might fairly be regarded as a therapeutic agent; that, as one authority says, it "exercises a genuine and considerable influence over the functions of the body." A St. Petersburg professor, who has gone into the matter with true scientific enthusiasm, explains it by saying that man's voluntary muscles, being furnished with "excito-motor and depressent fibres," act in relation to music just as the heart acts. In other words, joyful music "resounds along the excito-motor fibres, and sad music along the depressent or inhibitory fibres." Another savant, who tried Wagner's Ride of the Walkyries on a man of forty, found that the "patient's" pulse immediately became stronger and more rapid. The tension was increased by 60 and the beats advanced to 120.

Clearly, then, there may very well be something in the Chicago purveyor's notion. According to his own statement, when Wagner is played there is a run upon lager beer; Richard Strauss creates a desire for champagne; while Mendelssohn simply quenches the craving for drink entirely. Here is a hint for the temperance reformers. Instead of direct restrictive measures, let them try Mendelssohn! It is a pity that the observant manager did not carry his details further. One would like to know, for instance, what is the favourite tippie according as Brahms or Bach, Beethoven or Berlioz, Schubert or Schumann have the leading place in the programme. Is there a general call for *eau sucré* after Gounod? How is the stock of Bass' ale affected when Handel is played? Doubtless more than one nineteenth century composer leads to a run on the lemonade; and I should not be surprised to learn that absinthe is the antidote to the bane of certain living composers. The subject, in fact, excites endless speculation, and the authority (even American) of figures ought to be brought to bear upon it. A tabulated list of tipples, under the heading of "what to drink after listening to music," would resolve the doubts of thousands of thirsty concert-goers.

J. CUTHBERT HADDEN.

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Much appreciation was expressed of the value of the choir's association with the Non-conformist Choir Union, they having taken part in all Festivals since 1891. The increased interest created and the necessarily regular attendance at rehearsal have been of great service in promoting a general improvement in the singing. In 1903, with much trepidation, the choir entered for the first time the competition at the N.C.U. Festival, and to their delight gained the coveted award, winning by one point. Such a narrow margin was not sufficient to ensure success on the next occasion; but in the present year Reigate again took premier position, to the gratification of the choir, who seemed as well pleased for their conductor's sake as for their own. A photographic group of the winning

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## *The Mission of Music.*



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Every seat has been occupied, and hundreds have stood during the hour—working men, clerks, type-writing girls, and here and there the wearer of a silk hat. Some have munched their lunch to the accompaniment of a march or a waltz. The bandmen could not have had audiences more attentive and orderly, and they have realised that the audiences were capable of intelligent criticism, and have exerted themselves to merit applause. No rowdiness, horseplay, loud talking or anything likely to distract attention would have been tolerated by the listeners. In the evenings, in another part of the Embankment gardens, at Charing Cross, there have also been crowded audiences from seven to ten. On two evenings I spent a pleasant hour in the enclosure—a penny entitled me to a chair and a programme—and was as much interested in the audience as in the orchestra. By half-past eight every chair was occupied. There were the working man and his wife, the lover and his lass, and parties of three or four young men or young women.

Great care is here taken in preparing the programmes of the season. Sometimes the entire programme is devoted to English composers, and there are programmes devoted to French, German or Italian music, or to the works of a particular composer. On the second of my evenings the programme was mixed, but nearly every item was excellent of its kind. Comparing the programmes here and at the lunch-hour concerts with those customary four or five years ago, I was struck by the increased ambition of the bands. They fly now at very high musical game indeed. This was gratifying, but still more gratifying was the evidence of good taste in the audience. They insisted on an encore of Wagner's "Bridal Procession" from *Lohengrin*, and they all but exacted an encore of two movements of Haydn's "Surprise Symphony." It used to be the theory that a popular audience "would not stand" classical music, but its ears must be tickled with tinkling trash of the "musical comedy" selection type, or by showy pictorial music descriptive of a "Voyage in a Troopship," or something of that sort. I believe concessions are still made to "the groundlings" in these directions, but the compilers of the programmes have found that there is not merely a willingness, but a strong desire, on the part of the democracy to hear the music of the masters.

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Now let us go indoors to Queen's Hall, where, just now, the floor is uncomfortably packed every night with music-lovers willing to pay their shilling and to stand for three hours listening to the splendid orchestra which Mr. Henry J. Wood has brought to the pitch of perfection. The galleries are crowded with people who have paid from 2s. to 5s. for their seats. The programmes here are often severely classical—Beethoven, Wagner, Mozart and Haydn, Mendelssohn and Tchaikowski nights, and nights in which a symphony of Brahms or an orchestral poem of Richard Strauss gives the listener the hardest of musical nuts to crack. Let anybody dare to make a remark while the piece is being played and he is withered by the wrathful glances of enthusiasts who do not want to miss a single bar, and who as likely as not are following the orchestra with a miniature score or a pianoforte transcription.

What is the moral of all this? It used to be said that the English were not a musical nation. And this in spite of the fact that we produced Purcell, the most inspired composer of the seventeenth century, that in the eighteenth century Handel deserted Germany and Italy for England, and that Mendelssohn never felt more at home than in England, for which he composed his *Elijah* and *St. Paul*. England, for sixty years, has annually welcomed for a long season Joachim, the perfect violin virtuoso and devotee of noble music. The fault has not been with the English people, but with the providers of music who have done their best to vulgarise popular taste. Now purveyors of music are finding that the best music is that which is most popular. The London County Council has been violently abused by its enemies for thinking that the provision of music was part of its public duty, but no money has been better spent than that spent on the bands. Good music has a humanising influence, and may mean the "soul's awakening" to many a man and woman sunk in animalism. The Greeks credited Orpheus with beast-taming and man-taming power, and the London County Council, by its music, has drawn thousands of men out of the public-houses into the parks and public gardens, and given them visions of satisfactions nobler than those of the tap-room. I have had dreams of an extension of the Mission of Music by the County Council and the Borough Councils that would horrify the people who have been writing to the papers about "The Bitter Cry of the Middle Class." At present there is free music for the working man only in the summer, but why not in the winter also? I have seen in visions spacious concert halls and winter gardens in the midst of Southwark, of Bethnal Green, of Bow, where the working man may sit and smoke under palms and may listen with his wife and the elder boys and girls to the best music played by good orchestras. Let it be remembered that music is the most democratic in its appeal of all the arts, and the art that wins its way the farthest into the affections of "the common people," and strengthens its hold upon them the more they hear of it. The picture

gallery and the museum are good, but their appeal is only to a minority, and the minority, after one or more visits, exhausts the interest of the gallery or museum. But the orchestra is always fresh, and has the double charm of presenting novelties of melody and harmony, and of renewing acquaintance with the established favourites of which music-lovers never tire. The free library is good, but not every man has the love of books, or the vital energy to read them after the day's work, or the home conditions in which comfortable reading is possible. But the winter garden of my dreams would take him out of himself, and he would take his "Missis" with him, instead of being driven, as often under present conditions, to the public-house for society and brightness.

Do the churches realise the Mission of Music? Some do; most do not. Hugh Price Hughes was never shrewder than when he gave half an hour's orchestral concert before the evening service of the West London Mission. Most such missions have imitated that example. Some of the institutional churches have found the Saturday evening concert one of their best "draws." Last winter, for instance, Bloomsbury Central Church was crowded each Saturday night at a concert at which the best instrumental and vocal music by artistes of high rank in their profession was provided. The audiences were largely composed of shop assistants, many of whom would probably have otherwise drifted into music-halls, and a Saturday night in the music-hall is not, I believe, usually followed by attendance at a Sunday service. The young people intensely enjoyed the concerts, and there is every reason to believe that they relished Mr. Phillips's five minutes' chat, sandwiched between the parts, on the event of the week and its religious significance.

But what are the other churches doing in the recognition of the legitimate popular appeal of music? Few of them indulge in more than the four or five hymns, with an anthem and perhaps one or two organ voluntaries at the services proper. There is nothing during the week. Music is left to the theatres and the music-halls, and to private amateur or professional enterprise. There are hundreds of churches, however, that might easily train an amateur orchestra, and perhaps save or win to the church musical souls who would gladly give their time and talent to the orchestra. Such an orchestra would draw people to the evening service, would make a successful P.S.A. possible, would attract to a Saturday evening or mid-week half-holiday evening concert, would enliven all the public meetings in the church, and would enable open-air mission services to be carried on under promising conditions. I rather think, however, that in most well-to-do churches no such musical revolution will be possible till there have been a number of "influential funerals."—"J. PENNE" in *The Christian World*.

Music is a discipline, a mistress of order and good manners. She makes the people gentler, more moral and more reasonable.

## Anthem for Festal or General Use

BY

Sol-fa 2d

**Allegro. ♩ = 126**

**ORGAN.**

\*The Introduction and accompaniment may be omitted and the Anthem sung unaccompanied.

*cresc.*

thanks, *mf* give thanks, *cresc.* give thanks un.to Him that reign - eth for

give thanks, *mf* give thanks, *cresc.* give thanks, give thanks, give thanks un.to Him for

give thanks, *mf* give thanks, give thanks un.to Him for

give thanks, give thanks, give thanks un.to Him that

ev - - er, give thanks, give thanks, give thanks unto Him that

ev - - er, give thanks, give thanks, give thanks give

ev - - er, give thanks, give thanks, give thanks give

reign. eth for ev - er, give thanks, give thanks, give thanks, give thanks unto Him that

reign - eth for ev - er.

thanks for ev - er.

thanks for ev - er. *mf*

reign. eth for ev - er. For the Lord is good, the Lord is good to

*mf*

O be joyful.

*cresc.* *decresc.* *mf*

and His ten-der mer-cies are ov-er all His works, the Lord is

*cresc.* *decresc.* *mf*

and His ten-der mer-cies are ov-er all His works, the Lord is

*cresc.* *decresc.* *mf*

and His ten-der mer-cies are ov-er all His works, the Lord is

*cresc.* *decresc.* *mf*

all..... The Lord is

good is good to all, O be joy-ful, O be

good is good to all, O be joy-ful, O be

good is good to all, O be joy-ful, O be

good, the Lord is good to all, O be joy-ful, O be

*mf*

joy-ful, sing and re-joice be-fore the Lord, give

joy-ful, sing be-fore the Lord, sing and rejoice be-fore the Lord,

joy-ful, sing and re-joice be-fore the Lord, sing and rejoice be-fore the Lord,

joy-ful, sing and rejoice be-fore the Lord,

O be joyful.

*cresc.*  
 thanks, give thanks give thanks un-to Him that reign - eth for  
*mf cresc.*  
 give thanks, give thanks, give thanks, give thanks for  
*mf cresc.*  
 give thanks, give thanks, give thanks, give thanks un-to Him for  
*mf*  
 give thanks, give thanks, give thanks, give thanks for

*poco rall.* Andante.  $\text{♩} = 66$  \*SEMI CHORUS.  
*ev poco rall.* - er. 0  
*ev poco rall.* - er. 0  
*ev poco rall.* - er. 0  
*ev poco rall.* - er. 0  
 ev - - er. 0

*cresc. poco a poco* *p cresc.*  
 come let us wor - ship, let us wor - ship and bow down, let us  
*cresc. poco a poco*  
 come let us wor - ship, let us wor - ship and bow down,  
*cresc. poco a poco*  
 come let us wor - ship, let us wor - ship and bow down,  
*cresc. poco a poco*  
 come let us wor - ship, let us wor - ship and bow down,  
*cresc. poco a poco* *p cresc.*

O be joyful.

\*This movement may be taken as a quartet if preferred.

*cresc. poco a poco*

kneel be - fore the Lord our Maker, O come.....

*cresc.* let us kneel be - fore our Maker, O come let us worship, let us

*cresc.* let us kneel be - fore our Maker, O come let us worship, let us

let us kneel be - fore our Maker, O come. let us worship, let us

*p cresc. poco a poco*

*mf* let us kneel be - fore the Lord, let us kneel be - fore the

*mp* wor - ship and bow down, let us kneel..... be - fore the

*mf* wor - ship and bow down, let us kneel be - fore the Lord, let us kneel be - fore the

*mp* wor - ship and bow down, let us kneel let us kneel before the Lord, let us

*cresc.* Lord, O come let us wor - ship and bow..... down, For

*cresc.* Lord, O come let us wor - ship and bow..... down, For

*cresc.* Lord, O come let us wor - ship and bow..... down, For

kneel be - fore the Lord, let us wor - ship and bow..... down, For

*cresc.*

O be joyful.

*poco a poco*

He is our God, He is our God,

*cresc. poco a poco*

for He is our God, for He is our God,

*poco a poco*

He is our God, for He is our God, for

*poco a poco*

He is our God, He is our God,

*poco a poco*

*mf*

He is our God and *mf* we are the peo-ple, the

for He is our God and *mf* we are the peo-ple, the

He is our God and *mf* we are the peo-ple, the

He is our God and *mf* we are the peo-ple, the

*mf*

*dim.*

peo-ple of His pas-ture, and the sheep of His hand. *dim.*

peo-ple of His pas-ture, and the sheep of His hand. *dim.*

peo-ple of His pas-ture, and the sheep..... of His hand. *dim.*

peo-ple of His pas-ture, and the sheep of His hand. *dim.*

*dim.*

O be joyful.

Allegro moderato.  $\text{♩} = 80$ .

7

*mf*

Bless-ed be Thou, Lord God of Is-ra-el, Bless-ed be Thou,  
Bless-ed be Thou, Lord God of Is-ra-el, Bless-ed be Thou,  
Bless-ed be Thou, Lord God of Is-ra-el, Bless-ed be Thou,  
Bless-ed be Thou, Lord God of Is-ra-el, Bless-ed be Thou,

*mf*

bless-ed be Thou, bless-ed be Thou Lord God of Is-ra-el, our  
bless-ed be Thou, bless-ed be Thou Lord God of Is-ra-el, our  
bless-ed be Thou, bless-ed be Thou Lord God of Is-ra-el, our  
bless-ed be Thou, bless-ed be Thou Lord God of Is-ra-el, our

*cresc.*

Fa-ther, for ev-er, for ev-er and ev-er.  
Fa-ther, for *cresc.* ev-er, for ev-er and ev-er.  
Fa-ther, for *cresc.* ev-er, for ev-er and ev-er.  
Fa-ther, for *cresc.* ev-er, for ev-er and ev-er.

O be joyful.

*f cresc.* Thine is the King-dom, Thine is the King-dom, Thine, Thine is the Kingdom, O Lord  
*f cresc.* Thine is the King-dom, Thine is the King-dom, Thine, Thine is the Kingdom, O Lord  
*f cresc.* Thine is the King-dom, Thine is the King-dom, Thine, Thine is the Kingdom, O Lord  
*f cresc.* Thine is the King-dom, Thine is the King-dom, Thine, Thine is the Kingdom, O Lord

Thine is the King-dom, Thine is the King-dom, Thine, Thine is the Kingdom, O Lord

*f cresc.* Blessed be Thou, Lord God of Is - ra - el for  
*mf* Blessed be thou be Thou, Lord God of Is - ra - el for  
*mf* Bless-ed be thou, Thou, Lord God of Is - ra - el for  
*mf* Bless-ed be thou, Bless - ed be Thou, Lord God of Is - ra - el for

ev - er. for ev - er.....  
 ev - er for ev - er.....  
 ev - er for ev - er.....  
 ev - er for ev - er.....

O be joyful.

Printed by Beal, Stuttard &amp; Co, 231 Oxford St, London, W.

## Mr. Granville Humphreys and His Work at the South London Mission.



VER on the search for fresh musical talent wherewith to strengthen the work among the masses, the Wesleyans at the South London Mission (Rev. H. T. Meakin) have succeeded in enlisting the active co-operation of Mr. Granville Humphreys, who has gathered fame in Manchester and the surrounding districts as an able conductor and a talented musician and composer. Mr. Humphreys is in the Methodist line, being a "fourth generation" man, so that his sympathies are well placed in his new office. His musical abilities have been at the service of churches of various denominations ever since his first appointment at thirteen years of age at Mount Zion Chapel, Pudsey.

When the Manchester Nonconformist Choir Union was formed, seven years ago, Mr. Humphreys was elected its first conductor, and for two or three seasons led the Union Choir with skill and acceptance. He has also been at the head of large choirs for the Free Church Missions, etc., from time to time, so that he brings to his new sphere just those talents which "tell."

In granting our representative a few minutes' talk as to his intentions and aspirations, Mr. Humphreys was very hopeful that the work upon which he is entering would be crowned with success both from the spiritual as well as the musical aspect. "Good hearty singing," he says, "prepares the way for a good hearty sermon," and we should suppose there would be very few tired folks in the congregation if Mr. Humphreys imparts his briskness to his choir.

The terms of the appointment are sufficiently wide to fill a busy man's time. The Sunday work includes choir and orchestra at the services and brass band for open-air work, the oversight of the Sunday school music, with a special cantata for the anniversary. On Saturday night there is a vocal and instrumental concert, for which talent has to be provided. Mr. Humphreys is determined, if possible, to get every one to sing, and he is to commence a singing class on Thursdays, when he hopes and expects to gather some hundreds to learn to sing. The class will be conducted on a tonic sol-fa basis, Mr. Humphreys being an advocate of the system. A small weekly subscription, equalling the cost of the tuition books, will be paid, and much interest is likely to be aroused. The orchestra already in operation received Mr. Humphreys' warm praise. The quality is decidedly good, and is a real help in leading and making the singing bright and supplying plenty of verve and "go." The fine organ (by Hill) is also a great help, and in the capable hands of Miss Broad is a valued adjunct to the instrumental forces.

We think Mr. Humphreys may be relied on to clothe the "Sankey" type of hymns, which are

used almost exclusively, with some musical surroundings which will enhance their value and widen their usefulness. We wish for both the Mission and its new musical director a long season of happy usefulness.

Mr. Humphreys will be glad to hear from any singers or players willing to join the choir or orchestra.

### Nonconformist Church Organs.

CHAPEL STREET WESLEYAN CHURCH,  
LUTON.

Rebuilt by Messrs. Norman and Beard, of London.

#### Great Organ. CC to G (56 notes).

Double Diapason .. .. .	16 ft.
Open Diapason .. .. .	8 "
Hohl Flute .. .. .	8 "
Principal .. .. .	4 "
Twelfth .. .. .	2 1/2 "
Fifteenth .. .. .	2 "
Sesquialtera (3 ranks) .. .. .	— "
Trumpet .. .. .	8 "

#### Swell Organ. CC to G (56 notes).

Bourdon .. .. .	16 ft.
Open Diapason .. .. .	8 "
Rohr Flute .. .. .	8 "
Salcional .. .. .	8 "
Vox Angelica .. .. .	8 "
Principal .. .. .	4 "
Fifteenth .. .. .	2 "
Mixture (3 ranks) .. .. .	— "
Horn .. .. .	8 "
Oboe .. .. .	8 "

#### Choir Organ. CC to G (56 notes).

Viol de Gamba .. .. .	8 ft.
Dulciana .. .. .	8 "
Lieblich Flute .. .. .	8 "
Suabe Flute .. .. .	8 "
Clarionet .. .. .	8 "

#### Pedal Organ. CCC to F (30 notes).

Open Diapason .. .. .	16 ft.
Bourdon .. .. .	16 "
Flute .. .. .	8 "
Trombone .. .. .	16 "

#### Couplers.

Swell Octave.	Swell to Pedal.
Swell to Choir.	Great to Pedal.
Swell to Great.	Choir to Pedal.

#### Accessories.

- 3 Composition Pedals to Great
- 3 Composition Pedals to Swell.
- Great to Pedal on and off Pedal.
- Tremulant to Swell.

Tracker action to manuals; tubular-pneumatic action to pedals.

## The Spread of Catholicism as Shown in the Naming of Tunes.

By J. R. GRIFFITHS, MUS. BAC.



THE recent secession of an English Princess to the Church of Rome affords another proof of the stealthy but steady advance which Catholicism has made in Protestant England during the past sixty or seventy years. Indeed the progress during the last decade has been so rapid that we need only to look around us to see the outward and visible signs—churches here, monasteries there—which witness all too plainly to the truth of our statement. Since their expulsion from France, the Catholics have settled down here in swarms, and the building of churches, monasteries, nunneries, colleges, and schools has proceeded at all too rapid a pace. But numerous as are these external signs of advance, there are others no less convincing. We have only to enter any so-called High Church, and we shall witness a service so similar to the Catholic service that an ordinary observer would hardly be able to distinguish between the two. Can we wonder at the spread of Catholicism, when perhaps three-fifths of our Protestant Episcopal Churches ape the ritual of the Romish Church? Ever since the beginning of the Tractarian movement, in 1833, the ritualistic portion of the Church of England has simply been doing spade-work for the Church of Rome. What the ultimate result will be it is difficult to say. And, of course, it is beyond our present purpose to enquire. But of one thing we may be sure, and that is this, Catholicism to-day would not have been half the power it is, had it not been for the action of the High Church party.

Now it can be readily imagined that during these six or seven decades the growing ritual of the High Church has left its impress upon the music of the Church. The increasing number of Saints' days, and their observance, has been reflected in the names given to tunes by High Church musicians and editors. It is safe to say that before the advent of the Oxford movement there were not more than ten or twelve *well-known* tunes that were named after a saint. But now! we question if there is a single saint in the calendar whose name has not been attached to a tune! Let us observe the growth of this *unprotestant* practice—if we may so describe it—of using the names of saints (!) to designate tunes.

At the passing from the 18th to the 19th century there were eight well-known tunes which bore the names of saints. These were S. David, S. Mary, S. James, S. Ann, S. Matthew, S. Magnus, S. Bride, and S. Stephen. Now of these eight it is tolerably certain that three of this number were named after a *church*, and not a *saint*. Thus S. James was doubtless named after S. James's Church, Westminster, of which church Courteville—the composer

of the tune—was organist. Similarly S. Ann's was named after S. Ann's, Soho, where Croft was organist; and there is little doubt that Riley had in mind the Church of S. Magnus, London Bridge, when he named Clarke's tune S. Magnus.

Rippon, in his collection published early in the nineteenth century, included five of the foregoing tunes, but he promptly eliminated the sign of canonisation, and the tunes appear simply as David's, James's, Ann's, Matthew's, and Stephen's. Walker's Companion, published a little later, was another book which did not contain the term saint at all. Thus, without troubling the reader with further examples, we observe that until the rise of the Tractarian movement in 1833 the employment of the name of a saint to describe a tune was only known in a few rare cases.

Let us now notice what happens after 1833. We commence with Crotch's "Psalm Tunes, selected for the use of Cathedrals and Parish Churches," published 1836. In this we find the term "saint" applied to fifteen tunes. Contemporaneous with this publication was that of Novello's Psalmist (1835-1842), and in this we find the term applied to no less than twenty-four tunes. This number is eclipsed in our next illustration, for the Comprehensive Tune Book (1846), edited by Gauntlett and Kearns, contains no less than forty tunes dedicated to saints, and this out of a total of three hundred tunes, practically one-seventh. But what shall we say, when we come to consider Blew and Gauntlett's Church Hymn and Tune Book (1852), where out of about two hundred and eighty tunes no less than about one hundred and seventy are each christened after the name of a saint? The proportion here is considerably more than one half, and is the largest the writer of this article has yet seen in any one tune-book.

Our next quotation shows how easy it is to canonise hymn tunes. Arnold's tunes, Sarah and Josiah, had been known for about half a century under these names, until the editor—or editors—of the Standard Tune Book came along, and inserted them boldly as Saint Sara and Saint Josiah! Altogether we find in this work about thirty-eight "saints." Chope's Congregational Hymn and Tune Book (1857) contains one hundred and six tunes, of which fifty-two—nearly one half—bear the prefix "saint." A fresh feature is discovered in Horsley's "Eighty-four Church Tunes" (1857), for all the short metre, and double common metre tunes are "saints." In this collection thirty-five out of the total number are thus designated. While yet another book of this date (1857)—the sixth edition of Mercer's Church Psalter and Hymn Book—provides us with thirty-one examples.

Turning now to the "sixties," we find thirty-five

"saints" in the first edition of Hymns Ancient and Modern (1861); and no less than 116 in the enlarged edition of Chope's Congregational Hymn and Tune Book (1862); also about forty in the first edition of the Bristol Tune Book (1863); and about the same number in the Sarum Hymnal (1869).

The "seventies" were important years in the issue of tune-books. 1870 gave us Bickersteth's Hymnal Companion, with about forty-four saints. In Barnby's Hymnary (1872) the tunes have no names in the body of the work, but there is in the General Index a column headed "Names of Tunes, Source, etc.," and in this we find names given to a few tunes, of which about thirty-two are saints. Sullivan's Church Hymns (1874) gives us, however, sixty-four, while Stewart's Church Hymnal for Ireland, published the same year, gives us ninety-six! Seeing, however, that the last mentioned book was for use in Ireland, where Catholicism is so strong, one is not so surprised to find so many saints therein. By the way, St. Albans seems to have been a favourite in this book, for no less than four tunes are named after him. We must mention two other important publications of this decade, viz., the revised and enlarged edition of Hymns Ancient and Modern (1875), in which are a total of seventy-seven saints, and the revised and enlarged edition of the Bristol Tune Book (1876), in which are ninety-one saints!

The "eighties" are notable for various important non-episcopal hymnals. In 1883 we get the Presbyterian "Church Praise," with about ninety-seven saints, and two years later another Presbyterian book, The Scottish Hymnal (1885), with seventy-seven. In 1886 there is Allon's Congregational Psalmist Hymnal, edited by Monk, containing sixty saints. In 1887 we have the Congregational Church Hymnal with ninety-one, and in the same year the Baptist book, named "The Treasury," in which are eighty. The "nineties"

provide us with the new edition of the Bristol Tune Book (1891), containing one hundred and thirteen saints. In 1898 we get another Presbyterian work, the Church Hymnary, and in this we have ninety-seven saints.

Coming to the present decade, we find the Baptist Church Hymnal (1900) has ninety-two, and the Methodist Hymn Book (1904) eighty-four saints.

Now, in conclusion, let it be noted that not one of the tune-books herein mentioned is a *Catholic* book. They are all *bona-fide* Protestant publications. It may be asked, What is there in a name? Does it very much matter what a tune is called?

Now, in itself it matters very little. And, please let it be understood that this article has by no means been written to prove that there is any harm whatsoever in giving a saint's name to a tune. A tune must have a name of some kind to distinguish it by, and it matters very little, from a practical standpoint, whether a tune is called Sarah or Saint Sarah. But when we come to consider the thing in all its bearings, and we remember that whether the "saint" be a personage from the Bible or from ecclesiastical history, he or she was simply a human being like ourselves, does it not seem absurd to dub them with the term saint and to pretend they were so much better than ourselves? This practice of naming tunes after saints—so-called—has risen simply from the increased observance of Saints' Days in the High Churchman's Calendar, and it is safe to say that had it not been for the Romish tendency of the High Church during the last seven decades, no Protestant churchman would have thought of running to a Catholic calendar to find a name for a tune. We are all perhaps agreed that Canon Kingsley or Charles Spurgeon, Benjamin Disraeli or William Ewart Gladstone were great men, but should we think any more of them if they were styled Saint Kingsley, Saint Spurgeon, Saint Disraeli, or Saint Gladstone?

## Miniatures.

### HYTHE (KENT) CONGREGATIONAL CHURCH.

The old and interesting town of Hythe can boast of having a very nice Congregational Church. Outside it is somewhat gloomy in appearance, but the interior is bright and tasteful. The present minister is the Rev. E. Goodison, who has recently returned to the church as pastor, having been serving other churches for sixteen years. This is an unusual experience, and betokens an old affection between minister and people. That he is surrounded by a generous and enthusiastic congregation was abundantly proved when we visited the church; for a finer display of fruit and flowers for the Harvest Thanksgiving Service we have rarely seen, even in much larger churches.

For a small town the choir is certainly above the average. There may be twenty to twenty-four members, and very heartily and expressively they

sang. The "attack" was wonderfully prompt and full, and the congregation responded well to the choir lead. Hymns only are sung at the morning service, but an anthem is usually given in the evening. They do not chant, which is to be regretted, because with such material there would be no difficulty whatever in having very good chanting. We observed, too, that the "Amen" was not sung at the close of the hymns, an omission which struck us as odd in these days, when it is so generally sung. We felt the loss of it.

Mr. Goodison is his own choirmaster, and judging from what we heard he must have good taste and judgment. Mr. Crimp is the organist, and his playing is sympathetic and expressive. He carefully follows the words, and plays with the view of making the people think of what they are singing. His instrument is a small two-manual of very fair tone. The reed, however, is rough, and the pedal

Bourdon is far too small a scale. The organ looks very "squatty," and gives one the impression that it was built for a room. It might have been made to look much more important, and to harmonise better with the size and style of the building. The minister, choir and organ are on a platform at one end of the church.

Mr. Blunden is the choir secretary, and he is also the secretary of the local Nonconformist Choir Union. In both capacities he is doing good and useful work.

#### UPPERTON CONGREGATIONAL CHURCH, EASTBOURNE.

This pretty church is only a few years old, and situated at the west end of Eastbourne, near Ocklynge. It is a red brick building. The interior is very churchy, having a chancel at the east end with an organ in the southern arch; a row of granite pillars run down each side, giving the building a rich appearance. The pews are of some hard wood, stained and polished, with the side aisles set obliquely.

The pastor, Rev. Macfayden Scott, is a young and intellectual preacher, using very copious notes if not wholly reading his sermons, which we heard described as "not long and very good."

The choir are seated in the chancel, the sopranos and tenors facing the altos and basses. They are good singers, and although numerically small, there are too many leaders. Each line of the verse and each verse of the hymn seemed to be led off by a different voice. This is irritating to the average member of a congregation who expects to be led by the united body of the choir rather than the distracting effect of singers trying to get through in a race.

The choir need to practise together, and the effect would be far better.

#### PEVENSEY ROAD CONGREGATIONAL CHURCH, EASTBOURNE.

This church is a very ecclesiastical looking building at the corner of Cavendish Place and Pevensy Road, and is the largest Congregational Church in the town. Rev. Mr. Hewitt has been the minister here for two years, and is very popular with his congregation; he is young and vigorous, and a great favourite with the young people. On entering the church the visitor is struck by a mysterious looking blackboard on the end wall to the left of the pulpit, studded partly over with small gilt discs. There is a heading to the board in small gilt letters—doubtless describing what purpose the board serves—but the lettering is too small to be read halfway down the church. However, one's curiosity was set at rest by Mr. Hewitt telling a story, among his notices, of a little girl who accompanied her father round the church before service. The child was curious about this peculiar board, and asked about it. The minister explained that the board illustrated the progress made in the reduction of the church debt. The board has space

enough for the whole debt, each disc representing a sovereign, but the discs are only placed on the board as the sovereigns are paid to the treasurer. The little one then expressed a wish to see how it "worked," and father "did the rest." Mr. Hewitt used this illustration to show how much a little girl of seven can help the church. Said he, "If any other little girl would like to see the board worked, let her get the right side of her father to add a disc to the board."

The music at Pevensy Road is fair. The organ and choir are placed in a gallery opposite the pulpit; the consequence is the choir sing to the backs of the people. This leading the people from behind does not conduce to uniformity of result. The congregation do not hear the words of the anthem sung behind them; this probably has something to do with the indistinctness of the words in the singing at this church. This might be improved if the choirmaster insisted on more attention to distinct articulation at the choir practice.

However, taken altogether there is a very enjoyable service at Pevensy Road.

#### SIR GEORGE MARTIN ON CHOIR TRAINING.

SIR G. MARTIN has a very interesting article in a recent number of the *London Diocesan Magazine*, on "The Training of Choirmasters." He thinks that the best school is a cathedral, where a boy enters the choir at the age of eight or nine, and has his voice trained and his musical education built upon the soundest foundations, while, "if apt and clever," he becomes articulated to the organist, and is often entrusted with the elementary training of the younger boys. Failing this, there exists at the Royal Academy of Music and the Royal College of Music a choir-training class under an experienced and able professor; but a professional choir is engaged to sing, and the student finds, when he has secured his first appointment as organist, that the conditions are utterly different. He probably has the rawest of material to work upon, and before the simplest chant can be sung he must get the voices correctly produced. Ignorance of voice-production accounts for "such singing being heard in church as would not be tolerated outside a sacred building," while to musical people the choral service, instead of being a help to devotion, is in some cases an almost unendurable hindrance. "My experience has taught me," adds Dr. Martin, "that the worst singing is frequently found where the clerical authority is possessed of 'a little knowledge' of music. The constant interference of faddists has a depressing effect on the young organist," and damps the enthusiasm of the choir. For the improvement of singing in churches Sir George Martin suggests (1) study of voice-production; (2) the affiliation of our public music-teaching institutions with neighbouring churches, so that their students might attend, and occasionally take the choir-practice. This advice is not the fad of a mere theorist, for Sir George Martin was master of the choristers before he was chosen, amid universal approval, to succeed his own old master, Sir John Stainer, as organist of St. Paul's Cathedral.

## Church Music Sixty Years Ago.



HAVE recently been looking through a periodical, issued in 1846, dealing chiefly with Church Music. I found many interesting facts and suggestions for improvements. Possibly readers of the JOURNAL may be interested in some particulars of what is now ancient history.

Of course, Church music in those days was very inferior to what it is to-day. It is recorded that in many churches

"the singing is so bad, that it merely gives matter for ridicule to those who do not care for the honour of God's house, and very great sorrow and shame to those who do. Not many weeks since, in a chapel in the most wealthy and fashionable part of all London, the clergyman was obliged to put a stop to the singing in the middle of the psalm, because it was so horribly bad that the congregation began to look at each other in wonder and disgust."

### AN R.C.O. WANTED.

The need of the College of Organists, or some similar institution, was keenly felt in those days, as the following paragraph shows:—

"One thing, evidently needed for the advancement of Church music, is some provision for the proper *training and education of organists*; another is, a regular and efficient *system of examination* before a properly constituted tribunal; and a third is, the rendering of the office more *honourable and more lucrative*, so that young men who are inclined to devote themselves to Church music, may not be obliged to get their bread by teaching schoolgirls the polka, and so that the organist of a Metropolitan cathedral need not shuffle out of church before the sermon, to go and play at a parish church two miles off."

Fancy Sir Geo. Martin or Sir Frederick Bridge going off in the middle of service to play at another church!

### CONCERT IN CHURCH.

A Dr. Ludlow left by his will £200, the interest of which was to be devoted as follows:—31s. 6d. to the minister of St. Paul's, Bristol, for an annual sermon on the Death and Resurrection of Jesus Christ, on the 26th of December, or the Sunday after; a certain share to poor widows; and 10s. 6d. to the organist of St. Paul's, to provide a person to sing Handel's air "I know that my Redeemer liveth," and to perform on the organ the overture to the "Messiah." "The sermon," says *Felix Farley's Journal*, of January 3rd, 1846, "was preached by the Rev. R. Simpson, on Sunday last, and Mrs. Millar, of Bath, sang the anthem in excellent style; the only drawback was, that *the lady appeared in the gallery in concert costume, without bonnet or cap.*"

Did Mrs. Millar sing the air and play the overture, because the terms of the will seem to indicate that those duties were to be performed by "a person"? But half a guinea was a very poor fee for the work.

### NEARLY A BREAKDOWN AT WESTMINSTER ABBEY.

A reader who had been to the Abbey wrote "recommending the choir to sing Gregorian Tunes in unison for the daily psalms, whilst they are deprived of the use of the organ, and to change the chant to every psalm. On Sunday morning, the 17th inst., they were very nearly coming to a most distressing *breakdown*, at the beginning of the *Venite*, from which they were saved by Mr. Hobbs; and when they recovered themselves it was to sing a childish single chant, which became quite tiresome before two psalms were finished."

### CHEAP MUSIC.

Under "Reviews," I read the following:—

*Handel's Oratorio, Judas Maccabeus.* Edited and arranged for the Organ and Pianoforte by W. Foster, Organist of Tooting. London: W. Cross and J. Ollivier. No. 1.

The force of cheapness can no further go. Here are sixteen pages of music for 6d.; and not, be it observed, in the small, eye-destroying type with which buyers of cheap publications are usually forced to be content; but of the largest folio size, and in a type, which, for clearness, sharpness of outline, and beauty of appearance, can hardly be rivalled. This edition well deserves success.

But the "force of cheapness" has gone a good deal further since those days. Here is another notice of interest, also under "Reviews":—

The "Messiah" and "Creation" are not, strictly speaking, *Church* music, yet we hope that few of our readers are without the opportunity of hearing them performed once a year, or of beguiling a winter's evening over them at the pianoforte. The very cheap and elegant edition of these works which Mr. Novello is now publishing, will be found very convenient for amateurs.

Fancy "beguiling a winter's evening over an oratorio at the piano" in these days, when concerts of all kinds are so numerous and cheap!

### MUSIC AT SALISBURY CATHEDRAL.

Music at Salisbury Cathedral is thus described by a correspondent:—

"I attended the afternoon service at the Cathedral at Salisbury a short time since, and was much pained by the apparent neglect of the officials of that establishment. Two clergymen were in attendance; on one side of the choir were two singing-men, and on the other the tide of song had to be maintained by an old man, who seemed to have once had a tenor voice. Are not the funds of the Dean and Chapter sufficient to provide more suitably for the performance of the service?"

### OPPOSITION TO MUSICAL REFORM.

I find a very good account of Church music in the villages, and of the strong opposition there was to improve matters sixty years ago. A writer says:—

"I set out, some seven or eight years ago, full of a chivalrous determination to redress, among other

things, the musical grievances of the Church, but little calculating on the amount of opposition I should have to undergo. My first scene of operation was the pleasant little village of E—.

"Here I found a choir of choice spirits, whose harmony fully satisfied *themselves*, and was regarded with acute wonder by the congregation generally; not because they admired it, but because old Joseph, the Parish-clerk, who could play the bass-fiddle, and was therefore looked upon as the very personification of harmony itself, assured them it was the best that could be produced. I should in vain attempt to convey any adequate idea of the silent dignity with which this venerable functionary quitted his desk on the commencement of the prayer of St. Chrysostom and paced down the aisle to take his place in a lofty gallery at the west end of the church, where he would tune his fiddle with a view to commence the metrical operations then deemed indispensable as a prelude to the Communion office. His chief coadjutors in this labour of love were the miller, carpenter, and painter of the village. These worthies it was Joseph's object to keep in the profoundest ignorance of all that related to music, while, at the same time, he persuaded them that they were well and fully instructed. The nature of their performances may readily be imagined. Innumerable were the mishaps and breakdowns: but care was always taken to have a small party of children in the singing-gallery, on whom to lay the blame of failure; so that while Joseph rated his men for neglect of practice, the men complained of the children for putting them out, and the congregation pitied Joseph's lot, who, with talents capable of achieving so much, was thrown among people who could do so little.

"Of course I deemed it my duty to attempt a reform, beginning with the children as the most docile of the party, and endeavouring to reduce their unconscious screams into a closer resemblance of singing. The idea that children ever *could* be made to sing was unanimously scouted by the senior members of the choir. My efforts were at first regarded with an incredulous smile; but when, in the course of time, the children actually began, not only to sing, but to read their notes, the affair began to wear a more serious aspect. The elders were naturally jealous of their young and aspiring rivals, while Joseph himself felt that the sceptre he had so long wielded in the realms of darkness was being wrested from his hand, and his very kingdom destroyed.

"And now began the opposition. Being a friendly kind of people, however, they did not attempt so deadly a warfare as has been waged on some of your correspondents. It was my lot in this place to undergo, not so much the *opposition deadly*, as what may be termed the *opposition sly*. The crafty leader held frequent conferences with his *subs*, in which he assured them that the *do-re-mi* system (which I taught), would never answer; that it had been tried in his own day, and in his father's before him, but in vain: nothing but the *fa-sol-la* system (which *he* taught), could ever give persons a competent knowledge of music. So that it was far better for them to retire with credit, retaining what stock of knowledge they possessed, than risk the loss of all by embarking in a new concern, which would be both impracticable and ruinous.

"The result was, that each and all began to find some decided impediment in the way of exercising their vocal powers for the future. The miller's

lungs got choked, he said, with the dust of his mill, and singing he was afraid might have a tendency to bring on consumption (though a stouter fellow one could not have wished to see). The carpenter declared that he had so long been accustomed to sing the *hair*, that he could not, at his time of life, undertake a tenor part. While the painter, without saying anything at all, took care to be always late for the service, and was, of course, too delicate to disturb the congregation by mounting up to the gallery."

#### THE SACRED HARMONIC SOCIETY.

The following notice of a performance by the now defunct Sacred Harmonic Society will be read with interest, especially the part which foretells the formation of Church choirs able to sing difficult music. This notice was written in April, 1846:—

"During the present month we have attended two performances of sacred music at Exeter Hall; one by the Sacred Harmonic Society, the other by Mr. Hullah's pupils, in aid of the Hullah Testimonial Fund. In both cases the performance went off well. Weldon's anthem, "In Thee, O Lord," at the former concert, and Boyce's "Lord, Thou hast been our refuge," at the latter, are deserving of particular notice, for the precision and good taste which they exhibited. We might have wished that the "Sacred Harmonics" had had the benefit of the smaller and softer organ, enjoyed by the younger society; we must protest, also, against their chanting, the recitation of which was most unsteady and confused, no two voices going together; but where there is so much to praise, we will not trouble ourselves to make odious comparisons, or to offer even the most amicable criticisms.

"We will rather indulge in one or two reflections concerning the relation of these societies to the progress of Church music in general. In the first place, they afford a complete refutation of the common idea that the English cannot sing, and do not care to sing. Then they may serve to show the clergy that there can be no *impossibility* in obtaining choirs for their churches; for here were at least six hundred young men, amateurs, skilled in the highest class of Church music, who no doubt could be induced in time to sing in church as an act of religious worship, what they now sing in Exeter Hall for the gratification of themselves and their friends. Exeter Hall serves also to teach the public, what, alas, they can learn in but few churches, the existence of so great a store of music, calculated for every part of the reformed Ritual. The most constant attendant at either of the collegiate churches in the Metropolis, has to learn in a place devoted to politico-religious meetings from a society which originated with Dissenters, that the *Sanctus* and *Gloria in Excelsis* really were meant to be sung in the Communion office, and that music for both has been written by some of the greatest composers whom our Church can boast of. In conclusion, we must congratulate Mr. Hullah on the admirable state of proficiency and discipline into which his pupils have been brought, and must give a friendly hint to the older society, that we hope they will not allow themselves to be overtaken without a struggle for precedence."

How often did the Sacred Harmonic Society chant?—a rather curious item on a concert programme.

## Echoes from the Churches.

*A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. C. Webb.*

### METROPOLITAN.

**BERMONDSEY.**—Mr. Maurice Child, who has been musical director of the Wesleyan Central Hall for ten years, has been presented with a marble clock by choir and orchestra.

**WOOLWICH.**—Mrs. P. W. Smith, the organist of the Baptist Tabernacle, has been presented with a china cabinet and pair of vases, in recognition of her services.

### PROVINCIAL.

**ABERYSTWITH.**—An interesting programme of music was given in the English Congregational Church on August 30. Miss Gwladys Jones was the vocalist; Mr. J. Maybrey, A.R.C.O., harpist; Mr. J. E. Jones, violinist; and Mr. G. Stephen Evans, A.R.C.O., the organist of the church, presided at the organ. Messrs. Maybrey and Evans gave a sonata as a duet, and Mr. J. E. Jones joined those two gentlemen in rendering the Bach-Gounod "Meditation." Mr. Evans played, as organ solos, "Dramatic Fantasia" (Neukomm), Romance in D flat (Lemare), and "Concert Rondo" (Hollins).

**BACUP.**—Mr. Hollies, who has been connected with the choir in the Congregational Church for forty-six years, has been presented with an address and a clock.

**BESSES, N. MANCHESTER.**—The harvest services were held in the Congregational Church on Sunday, September 9th, the preacher, morning and evening, being the Rev. H. C. Hopton, of Radcliffe. The church was beautifully decorated with harvest produce, further enhanced by a number of very choice greenhouse plants, again kindly lent by two gentlemen, Messrs. Walker Allen and R. Macginnis. The day was all that could be desired for the occasion, and the attendance was good, especially in the evening. It is gratifying that the festival keeps up its interest. Specially selected appropriate hymns, etc., were most heartily sung, and the choir, under the direction of Mr. Leaver, the organist and choirmaster, sung the following pieces:—Morning—Introit, "It is ever meet, right, and our bounden duty" (arr. by S. Smith); Our Lord's Prayer (unaccompanied), (Geo. A. Blackburn); Anthem, "Bless the Lord thy God" (Dr. Varley Roberts); Offertory Sentence, "He that soweth little" (Sir Geo. C. Martin); Seven-fold Amen (unaccompanied), (Sir John Stainer). Evening—Introit (unaccompanied), "Hail, gladdening Light" (Arthur Henry Brown); Our Lord's Prayer (unaccompanied), (A. J. Jamouneau); Anthem, "Praise the Lord, O Jerusalem" (Rev. Ed. Vine Hall, M.A.); General Thanksgiving (John Naylor, Mus. Doc.); Vesper (unaccompanied), "Humbly on our knees" (W. H. Maxfield, Mus. Bac.). The tenor solo in the evening anthem was sung by Mr. Robert Unsworth, and was given with great care and expression.

**BOSCOMBE.**—The new organ erected by Messrs. Brindley and Foster in the Congregational Church was opened on August 29. There was a service in the afternoon, when the Mayoress of Bourne-mouth formally unlocked the instrument, at which

Mr. Enos Watkins, F.R.C.O., A.R.C.M., presided. In the evening Mr. Watkins gave a recital, which was much appreciated. His programme will be found in another column. Miss Lilian Vernon was the vocalist, and the choir sang several choruses.

**CASTLE COMBE.**—Mrs. Hurley, the organist of the Congregational Church, has been presented with a music cabinet in recognition of her services.

**DOWLAIS.**—Mr. Harry Evans, F.R.C.O., has been presented with an inkstand and pair of silver candlesticks by friends at Bethania Congregational Church, in recognition of his services as organist.

**DUDLEY.**—A new organ has been built in Wall Heath Congregational Church.

**DUFFIELD.**—We regret to record the death of Mr. Gervase Cooper, until recently the organist at the Duffield Wesleyan Church. The deceased was 94 years of age, and although practically blind for the last four years he continued to preside at the services until about two years ago. Since then he has occasionally officiated, and retained the title till his death. Eighteen months ago a new church was erected at Duffield, and the old organist had to be almost carried to the instrument, where he played the first hymn. The deceased gentleman also took an important part in connection with Duffield Wesleyan Church affairs, having held nearly all the offices at various periods.

**EASTBOURNE.**—Sunday, September 2nd, will long remain a red letter day in the memory of the members of the choir of Pevensey Road Church. The choir festival was held on this date, when Mr. W. H. Jude, the well-known preacher-musician, paid a visit, and conducted the service throughout the day. Crowded congregations listened with rapt attention to the reading of the Bible to the accompaniment of music. In the morning Mr. Jude read the narrative of the death of Lazarus to the soul-stirring music of Chopin's "Funeral March," and the reading of the incident of the Pharisee and the publican in the Temple to music by Gounod. Both readings were wonderfully impressive. In the afternoon Mr. Jude addressed the children, giving a musical illustration of his experiences in the Blue Mountains of Australia. At the evening service he again secured the close attention of the crowded congregation. On Monday evening a large audience gathered to hear Mr. Jude give his lecture "My Musical Reminiscences." The Rev. D. Heaton occupied the chair at this meeting. The singing during the whole of the services consisted of Mr. Jude's own composition, in which he was ably assisted in the choruses by the choir, the congregation also entering into the singing with enthusiasm. A duet, "When I survey the wondrous Cross," for sopranos and contraltos, was sung very effectively, and the rendering of "Onward! Christian Soldiers" will not easily be forgotten. The financial part of the services was most successful, and a very substantial amount will be devoted to the Organ and Choir Fund. The whole of the arrangements were carried out by Mr. G. T. Cruse (organist) and Mr. G. Christian (choir secretary).

**EVESHAM.**—Miss L. Currell, the organist of Offenham Baptist Church, has been presented with a clock and an address.

**KING'S LYNN.**—On the evening of Wednesday, August 29th, the Tower Street Wesleyan Choir, assisted by Mr. Jasper Wright's band and a few friends, gave an open-air concert in the grounds of Burleigh House, the residence of Alfred Jermyn, Esq., by whose kindness the concert was held therein. The grounds were prettily decorated by means of electric lamps and Chinese lanterns, and the weather was all that could be desired. Mr. G. E. B. Kendrick, choirmaster, arranged the programme and conducted the part-songs. Mr. G. Dines, organist, accompanied on the piano, rendered two cornet solos, "The Minstrel Boy" and "Killarney," and sang two humorous songs. Two songs, "The Bells of London Town" and "Swing Song" (Lehmann), were given by Miss Dorothy Monkman. Selections were rendered at intervals by Mr. Wright's band, to whom many thanks are due, and the Tower Street Choir contributed three part-songs, "Riding Together," "Caller Herrin," and "Softly Singing," the first-named going with a fine swing.

**LONG SUTTON, Lincs.**—A new organ has been opened in the Baptist Church.

**ROXTON, BEDFORD.**—We regret to record the death of Mrs. Bentley at the ripe age of 88. In her young days she was a good singer, and took a prominent part in the psalmody at the Congregational Church. She was intimately acquainted with the late Rev. J. J. Waite, the preacher-musician.

**WARE.**—Miss M. V. Walker has been presented with a music portfolio, in recognition of her services as organist at the Congregational Church.

**WHITEHAVEN.**—A new organ, costing £720, has been built in the Presbyterian Church.

## Accidentals.

### POUNDS AND QUIRES.

"JUDGING from Miss Thumperton's treatment of the organ," sarcastically remarked the choirmaster, who objected to the new organist engaged by the rector, "you prefer to buy your music by the pound."

"Well," replied the rector, quietly, "it isn't always supplied by the choir."

**PATIENCE** (enthusiastically): "When I first heard him sing I thought I was in the next world."

**PATRICE** (sarcastically): "Indeed! which one?"

A BAPTIST and a Methodist minister were by accident dining at the same house. As they took their seats there was an embarrassed pause, the hostess not knowing how to ask one minister to say grace without offending the other. The small son quickly grasped the situation, and half rising in his chair, moved his finger rapidly round the table, reciting, "Eny, mene, miny, mo, catch a nigger by the toe." He ended by pointing his finger at the Baptist minister and shouting, "You're it!"

## Recital Programmes.

**SOUTHSEA.**—In Christ Church Congregational, by

Mr. E. Stanley Jones, F.R.C.O. :—

Prelude and Fugue in D .. .. . *Bach*  
Scherzo in F .. .. . *Hofmann*  
Andante with Variations (Symphony in D) *Haydn-Vest*

**CHESTERFIELD.**—In the Baptist Church, by Mr

G. H. Sadler, F.R.C.O., L.T.C.L. :—

Prelude and Fugue in G major .. .. . *Bach*  
Sunset Melody .. .. . *C. Vincent*  
Suite in F minor .. .. . *Driffill*

**BOSCOMBE.**—In the Congregational Church, by Mr.

Enos Watkins, F.R.C.O., A.R.C.M. :—

Third Sonata in A major .. .. . *Mendelssohn*  
Barcarolle from the 4th Pianoforte Concerto

*Sterndale Bennett*  
Priere and Berceuse .. .. . *Guilmant*

Introduction, Variations and Finale on  
"Jerusalem the Golden" .. .. . *Spark*  
Festive March in D .. .. . *Smart*

**STRATHBOGIE.**—In United Free Church, by Sir

Frederick Bridge, M.V.O., M.A., Mus.D. :—

Toccata in F .. .. . *J. S. Bach*  
"Chant du Matin" and Idylle .. .. . *Merkel*  
Largo from the "New World" Symphony .. *Dvorak*  
Minuet and Trio .. .. . *Sterndale Bennett*  
Air (Varied) .. .. . *Lemmens*  
Prelude to "Parsifal" .. .. . *Wagner*  
Elegy .. .. . *Silas*

DR. F. H. COWEN, the famous composer, was a young man of only twenty-five when he wrote the music of "The Better Land"; he is now over fifty. During the intervening years he has written much beautiful music, but nothing from his pen has obtained the world-wide renown of this simple ballad. It was written in an hour or two on the suggestion of the late Mme. Antoinette Sterling. Dr. Cowen was calling one day upon the popular vocalist, when she read Mrs. Hemans's poem to him, saying she thought it would make a beautiful song for her. When the score was sent to her next morning, Mme. Sterling liked it so much that she offered to buy the copyright from the composer—an unusual course for a singer to take; but to this Dr. Cowen, fortunately for himself, would not agree.

## To Correspondents.

M. M.—Thanks for your suggestion, which shall receive careful consideration.

RAIMOND.—"Clarence" and "Commonwealth" you will find in the Congregational Church Hymnal. The other tunes you name you would most likely find in tune books issued fifty years ago. "Melodia Divina" is probably out of print.

F. E.—See JOURNAL for May, 1904.

The following are thanked for their communications :—F. S. (Ripon), T. T. (Cardiff), W. J. B. (Newcastle), W. J. (Chester), C. R. B. (Perth), F. J. R. (Birmingham), W. C. (Walworth), R. A. (Monmouth), R. S. P. (Deal).



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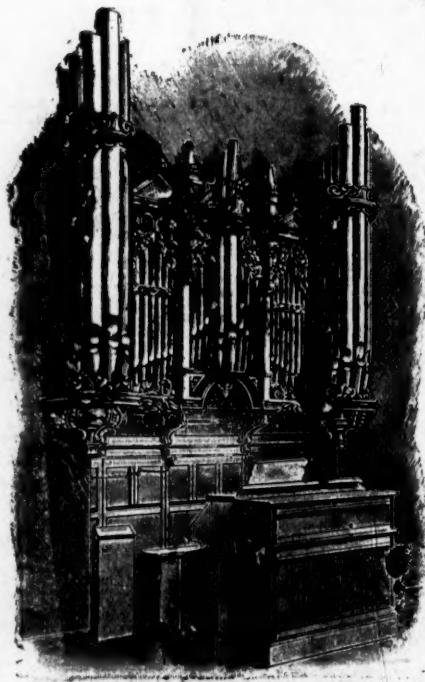
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